

TRANSMISSION SCRIPT

50/LDL J 181K

SPOOL NO. H63033/72X

Duration: 24'44"

EPISODE ONE

'DOCTOR WHO' 7D

'Time and the Rani'

by

Pip and Jane Baker

PRODUCER.....JOHN NATHAN-TURNER

DIRECTOR.....ANDREW MORGAN

THE SENDING OF THIS SCRIPT DOES NOT CONSTITUTE AN OFFER OF A CONTRACT FOR ANY PART IN IT

Rehearsal Script

Project No: 1/LDL J 181K

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'Strange Matter' (W/T)

by

Pip and Jane Baker

EPISODE ONE

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OB REHEARSAL: 30th March - 2nd April

OB: 4th - 8th April (5 days)

REHEARSAL: 10th - 18th April (8 days)

STUDIO: 20th & 21st April

REHEARSAL: 22nd April - 2nd May (9 days)

STUDIO: 3rd, 4th & 5th May

"DOCTOR WHO" "Strange matter" EPISODE ONE

CAST:

THE DOCTOR
MEL
THE RANI
URAK
IKONA
BEYUS
SARN
SCIENTISTS IN CABINET (N/S)

* * * * *

SETS:

Tardis Console Room
Lab/Arcade Section of Lab
Eyrie/Portal to Eyrie

* * * * *

MODEL SHOTS:

TARDIS BOMBARDMENT

* * * * *

OB:

Ext. Hillside
Ext. Valley
Ext. Rani's Lab (MODEL?)
Ext. Woods
Ext. Path in Woods
Ext. Tardis location
Ext. Common

* * * * *

CAST LIST

EPISODE ONE : 50/LDL J 181K

- 1) The Doctor
SYLVESTER McCOY
- 2) Melanie
BONNIE LANGFORD
- 3) The Rani
KATE O'MARA
- 4) Ikona
MARK GREENSTREET
- 5) Beyus
DONALD PICKERING
- 6) Sarn
KAREN CLEGG
- 7) Urak
RICHARD GAUNTLETT

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EPISODE ONE

MODEL SHOT 1:

Deep Space

Against a backcloth of infinite ebony, the Tardis is being bombarded.

Bolts of multicoloured energy, a fragmented rainbow, assault the police box, tossing it about.

A cacophony of sound underscores each salvo. Although almost indiscernible in the jarring discord, the materialisation bellow echoes.

END MODEL SHOT 1.

- 2 -

1/Mod.1:Deep Space
Tardis being bombarded

1. INT. TARDIS. CONSOLE ROOM.

49) 4D H/Held
Juddering W/Sh

/Q Bike to
topple over/

/Q Tool Box
crashing to floor/

4D H/H

(IN SICKENING,
UNPREDICTABLE
LURCHES, THE
INTERIOR IS
UNDULATING AND
DISTORTING.

AN EXERCISE BIKE
IS ON ITS SIDE.

MEL AND THE
DOCTOR LIE
COLLAPSED, ON
THE FLOOR. ALL
THAT CAN BE
SEEN OF THE
DOCTOR ARE
HIS FEET,
ENCASED IN
THE FAMILIAR
SPATS AND SNEAKERS,
PROTRUDING FROM
BENEATH THE
CONSOLE.

THROUGHOUT, THE
DISSONANT BEDLAM
PERSISTS)

/NB: VIDEO PULSES
ADDED in POST-PROD/

RECORDING PAUSE

1/OBlA:Ext.Hillside
Ikona looking skywards

- 2 -

EP.ONE

1/l: Int.Tardis
H/Held + wire (1 Shot)

O.B.1

a) Ext. Hillside. Planet of Lakertya. Day.

1)

MLS IKONA against Sky
/Colour Change in
Post-Prod

He appears at top of
Ridge

The azure profile of
IKONA is etched against
the skyline.
The skin of his neck
and exposed shoulders
glisten cobalt blue,
and his head has the
typical Lakertyan
mane of spiky,
golden hair.

2)

CU IKONA watching

He leaves shot L-R

IKONA'S gaunt features
are toned in a
paler shade of the
same blue. Although
predominantly
humanoid, there is
a hint that Lakertyans,
at some stage in
their evolution
had a serpentine
ancestry.

2)

P.O.V.

/Add streaks in/
Post-Prod

He is staring
at the heavens from
where, accompanied
by the racket
of sound, flashes
of multicoloured
lights hurtle
towards a distant
valley.

1/OB 1b: Ext.Valley
Tardis materialises

- 3 - X

EP.ONE

1/OB la: Ext.Hillside
Ikona looking skywards :
sees multicoloured lights
hurtle twds distant valley

b) Ext. Valley. Lakertya. Day.

1)

LOCK-OFF +
SET in TARDIS
with LIGHTS
FLASHING

With a disjointed
bellowing, the Tardis
materialises.

END O.B.1

1/2:Int.Tardis Control
Doc/Mel : then Rani ent

- 3 - X

- 4 -

1/OBlb:Ext.Valley
Tardis materialises

2. INT. TARDIS. CONTROL ROOM.

50) 1B 1B
 MS DOC
 Pan R (unmotivated)
 to MS MEL

PAUSE : CLEAR MEL
 51) 1B
 MCU RANI
 (let her enter L-R)
 As she goes
 tilt down + pick up
 URAK'S FEET
 Pan R with them +
 track into MS DOC
 (incl Urak's Feet
 + Doc's Umbrella)
LOCK-OFF.
 /
SEPARATE SHOT
ON DOC?
 PAUSE
 URAK turns DOC
 into shot (without
 wig)
 TIGHTEN

 NB: DAVE to do
 REGENERATION EFFECT
 in Post-Production

(TIGHT ON THE
 DOCTOR'S FEET
 AND TRAVEL UP
 HIS COMATOSED
 FORM.

 HIS TORSO IS
 TWISTED AROUND
 THE PLINTH OF
 THE CONSOLE,
 CONCEALING HIS
 HEAD.

 THE RANI, STRIDES
 ARROGANTLY
 OVER THE THRESHOLD.

 MEL LIES CRUMPLED
 AND UNMOVING.

 ANGLED FROM
 ENTRANCE AS THE
 RANI STALKS
 FURTHER IN, A
 HAIR-SHEATHED,
 SCRAWNY, OILY,
 LIMB IS INSINUATED
 INTO FRAME)

RANI: Leave the girl! It's the man
 I want. Take him to my laboratory.

 (AN OBSCENE HAND
 REACHES INTO SHOT.
 THE PREHENSON CLAW
 HAS A DOWNY MEMBRANE
 CONNECTING EACH
 BONY FINGER FROM
 BELOW THE KNUCKLE
 JOINT, LEAVING
 THE UPPER PORTION OF
 THE FINGERS AND
 THUMB FREE.

EP. ONE

- 5 -

ROUGHLY IT TUGS
THE TIME LORD'S
SHOULDER, JERKING
HIM ONTO HIS
BACK.

ZOOM IN TO
C.U. THE
SEVENTH DOCTOR)

SUPPOSE CAM

Opening
Titles: DURATION 50"

RECORDING PAUSE

1/OBLIC:Ext.Valley
Tardis - Ikona approa

EP.ONE

-5- X

From Opening Titles

O.B.1C

Tardis in Valley

1)

Empty Frame

Let IKONA enter -
he pauses for a
moment

IKONA approaching
the Tardis

Then pan with him
to reveal TARDIS

See him enter

END O.B.1C

1/3:Int.Tardis Control
Mel in Tardis

-5- X

- 6 -

1/OB1C:Ext.Valley
Tardis in Valley-Ikona approaches

3. INT. TARDIS. CONTROL ROOM.

52) <u>1B</u>	1B 3B	
MS MEL - see Shadow fall across her	(THE UNCONSCIOUS MEL IS APPARENTLY ALONE, WHEN A SHADOW FALLS ACROSS HER, SUGGESTING ANOTHER BEING HAS INVADED THE CONTROL ROOM - IKONA SQUATS BESIDE MEL.)	
<u>3B</u>		
MCU IKONA - tilt down + develop as he picks MEL up Pan them round Console + out of door	HE PINCHES HER PINK CHEEK AND, GRIMACING WITH REPUGNANCE, TUGS HER HAIR. A LOW HISSING OF DISPLEASURE ACCOMPANIES EACH MOVEMENT.	
	THEN ABRUPTLY WIPING HIS PALMS ON HIS SLEEVELESS SAFFRON TUNIC, HE SNATCHES THE UNCONSCIOUS MEL UP INTO HIS ARMS AND CARRIES HER FROM THE CONTROL ROOM)	

RECORDING PAUSE

1/OB2:+Model/Ext.Lands
Ext. + Bldg housing
Rani's Lab

(Dallas Shot)

- 7 -

EP.ONE
1/3: Int.Tardis
Ikona + Mel leaving Tardis

O.B.2

Plus Model. /DALLAS SHOT/

1) CAM. 1 on MODEL
CAM.2 on Lab. Entrance
with Rocks fg

Establishing Shot only
No action
+
No artists

ESTABLISHING SHOT
of landscape and
building housing
the Rani's laboratory
(as described in
Ep.2)

END O.B.2

1/4: Int.Arcade
Einstein in cabinet

- 7 -

- 8 -

1/OB2+Model/Ext.Landscape
ext.+Bldg.Rani's Lab
 Dallas Shot

/Q SARN/

4. INT. ARCADE SECTION OF LABORATORY. DAY.

137) 5B 5B 4B : 4E

Tight 2sh SARN/
 EINSTEIN being
 lowered into
 Cab + plugging in

(THIS IS PART
 OF A COMPOSITE
 SET COMPRISING
 THE RANI'S
 LABORATORY SUITE.

/Q RANI/

138) 4B

MS RANI
 Pan L with her
 to O'Sh 3sh

A NARROW ARCADE
 THAT RUNS PARALLEL
 TO THE (UNSEEN)
 LABORATORY. ONE
 SIDE IS LINED
 WITH TALL, OFF-
 SET CABINETS.

COMATOSE AND
 UPRIGHT - EINSTEIN
 HAS JUST BEEN
 INCARCERATED IN
 A CABINET.

ON A SIGNAL FROM
 THE RANI, A
 LAKERTYAN, BEYUS,
 CLAMPS A SCARLET
 POLYETHYLENE
 COLLAR ABOUT
 EINSTEIN'S NECK.

BEYUS FINDS NO
 JOY IN THE TASK.

HIS FOREHEAD
 PUCKERS WITH
 DISTASTE AS HE
 PLUGS FIRST A
 CABLE THEN A
 TRANSPARENT TUBE
 INTO THE COLLAR.

(5B next)

- 8 -

EP.ONE

(ON 4B)

- 9 -

FUSSED AND
EXHIBITING
TREPIDATION, IS
A YOUNG FEMALE
LAKERTYAN, SARN.

HER NERVOUS
EFFORTS HINDER
RATHER THAN ASSIST
BEYUS.

GENTLY SHE SMOOTHES
AND REALIGNS
EINSTEIN'S RUMPLED
JACKET)

RANI: /^{Sarn} Stop dithering! Collecting
this one's already put me behind
schedule.

SARN: I don't want to harm him.

(BRUSQUELY THE
RANI THRUSTS
SARN ASIDE)

139) 5B
MCU RANI /DO LATER/

RANI: Seal it and label it.

140) 4B
3sh -
see Bed go back
+ cab'door down

(BEYUS CLOSES
THE CABINET'S
FROSTED-GLASS
FRONT.

WHILE SARN SHYLY
COWERS, HE STANDS
ARTLESSLY LOOKING
AT THE RANI)

141) 5B
MCU RANI /DO LATER/

- What're you waiting for?

142) 4B
3sh a/b

BEYUS: You've not given the
name for the label.

143) 5B
CU 'EINSTEIN'

RANI: Einstein! /

PAUSE : 4 Repos

(4B next)

- 9 -

144) 4B
MS RANI -
pan L with her
to 3sh

RANI: (ANGRILY TURNING
AWAY) Insolence could cost your
people dearly, Beyus.

(SHE IS CHECKING
DIALS ON IDENTICAL
CABINETS THAT
SPORT LABELS:
'LOUIS PASTEUR',
'DARWIN', AND THE
UNFAMILIAR NAMES
'ZA PANATO' AND
'ARI CENTOS'.

VAGUE OUTLINES
OF THESE LUMINARIES
CAN BE SEEN THROUGH
THE FROSTED-GLASS
FRONTS)

SARN: I'm sure Beyus did not mean
to appear insolent. He - would -
never - do that -

(SARN'S VOICE
TAKES A DYING
FALL UNDER THE
RANI'S COLD
APPRAISAL)

RANI: I find your incompetence
more than enough without listening
to your puerile opinions.

BEYUS: Then why not let Sarn go?
You've have me as a hostage. You don't
need her.

(5B next)

6D

- 11 -

EP.ONE
(ON 4B)

Develop tracking R
losing Sarn

RANI: I shall decide my needs.
They, unfortunately, require the
use of Lakertyans.

BEYUS: You've left me with no
illusions about the hatred you hold
for us.

RANI: Hatred? Another fantasy.
I've no feelings one way or the
other. Outside my experiments, you
have absolutely no significance.

Then as RANI
comes back
develop to 2sh
RANI/SARN

BEYUS: Your detachment is difficult
to understand.

RANI: All you need understand is
that these specimens are geniuses.
Every one of them. And if they're
not kept in prime condition, you'll
have more to worry about than the skin
of this miserable creature!

Let RANI go R
HOLD on SARN

(LOOPING FROM
THE TOPS OF
THE CABINETS
ARE TUBES AND
CABLES THAT
MERGE TOGETHER
AND ARE CHANNELLED
VIA A CONDUIT
INTO THE LABORATORY
(UNSEEN).

THE RANI MOVES
TOWARDS A DOOR
MIDWAY ALONG
THE ARCADE)

Let BEYUS
enter fg

BEYUS: Have you managed to obtain
the means to repair your laboratory
apparatus? /

145) 5B
MCU RANI -
let her go R

RANI: Procure? Yes, indeed.
(SHE SMILES) Ah, yes. I have indeed ...
(SHE EXITS).

146) 4E
MCU BEYUS - looks to Sarn
DO LATER

(4B next)

- 11A -

147) 4B
CU SARN -
looks to Beyus

PAUSE :

146) 4E
MCU BEYUS -
looks to Sarn

C/Ins

1/5: Int. Lab

SHOTS 139 + 141

139) 5B
MCU RANI

141) 5B
MCU RANI

RECORDING PAUSE

- 11A -

- 12 -

1/4: Int. Arcade

5. INT. LABORATORY. DAY.

148) 1C 2A-D 1C 3D 4A : 4A : 2D : 1C : 4D

MS DOC (High/Sh)
Let RANI in to
make 2sh (EYES CLOSED,
 THE PROSTRATED
 DOCTOR LIES
 UPON A WORKBENCH.

Develop with
RANI
(losing Doc)

/Q SPH'DOOR OPEN/

/Q SPH'DOOR CLOSE/

and back to 2sh
as she returns

(2A next)

- 12 -

- 13 -

EP. ONE
(ON IC)

ENTERING FROM
THE ARCADE THE RANI
GOES TO THE DOCTOR,
LISTENS TO BOTH
HIS HEART, CHECKS
HIS PUPILS IN A
DISPASSIONATE
ASSESSMENT OF HIS
CONDITION, BEFORE
TURNING HER
ATTENTION TO THE
SPHERICAL CHAMBER.

SHE MANIPULATES
THE COMBINATION
LOCK, A PANEL
SLIDES OPEN
IMMEDIATELY HER
HAUGHTY CLASSICAL
FEATURES ARE BATHED
IN A PALPITATING
MAGENTA LIGHT.

(2A next)

- 13 -

EP. ONE
(ON 1C)

HE GROANS AND
STIRS. ALERTED,
THE RANI SHUTS
THE PANEL AND
CROSSES TO HIM.

THE DOCTOR'S
EYES OPEN)

Pan with DOC
losing Rani

THE DOCTOR: Ah. That was a nice
nap.

(THE RANI LOOKS
ROUND.

HE HOPS TO
HIS FEET)

Down to business. I'm a bit worried
about the temporal flicker in Sector
13, there's the bicentennial refit
of the tardis to book in, must
just pop over to Centauri Seven and
then perhaps a quick holiday. Right.
That all seems quite clear. Just
three small points ... (cont ...)

(2A next)

- 15 -

EP.ONE

(ON 1C)

(THE DOCTOR
LOOKS AROUND,
STARTS TO SWAY)

THE DOCTOR: (cont) Where am I?

(LOOKS DOWN AT
HIMSELF)

Who am I?

(TRYING TO
UNSCRAMBLE HIS
MUDDLED SENSES,
HE FOCUSES ON
THE RANI)

149)	2A	Tight 2sh fav RANI	And who are you? / ...	/
150)	3D		... the Rani! /	
151)	MCU DOC	1C	(HE SCOOPS UP HIS UMBRELLA, LUNGES AT HER, SPRAWLS INTO A MACHINE)	
		2sh		

Stay back!

RANI: This is idiotic! You'll injure yourself!

THE DOCTOR: Why should you care?
Since you were exiled from Gallifrey,
you've had nothing but contempt
for all other Time Lords.

RANI: My contempt started long before my exile.

THE DOCTOR: Then what do you want me for? And where's Mel?

(3D next)

- 16 -

EP.ONE

(ON 1C)

RANI: She's perfectly safe. But how long that remains so, depends on you.

Pan R with DOC

SCREEN on

(AFTER A WILD,
POINTLESS FLOURISH
WITH THE UMBRELLA,
HE JABS AT THE
BUTTONS ON THE
MONITOR SCREEN)

152) 3D

MCU RANI -
pan R with her

THE DOCTOR: You're up to something.
Perhaps I'll get the answers from
this,

(ON THE SCREEN,
THERE IS A
SPACE-VIEW
OF A PLANET
BEING OMINOUSLY
CIRCLED BY A
DARK FORBIDDING
ASTEROID.

A SERIES OF
CALCULATIONS
ARE TABULATED
AT THE BASE OF
THE SCREEN)

153) 2A

MCU DOC

RANI: You won't recognise the planet.
It's Lakertya. And there's no
evidence it's ever been graced by
your meddling presence!

154) 4D

On SCREEN 0/Sh DOC
DO LATER

THE DOCTOR: you're trying to
divert me. So the answer's on here.
(STUDYING CALCULATIONS) Quarks =
one up - one down - Strange
Matter. (cont ...)

155) 2A

MCU DOC

(HE POKE'S HIS
FINGER AT THE
ASTEROID ON THE
SCREEN.)

(3D next)

- 16 -

- 17 -

EP.ONE (ON 2A)

THE DOCTOR: (cont) That Asteroid is composed of Strange Matter! What monstrous experiment are you dabbling in now?

156) 3D
2sh - she
switches off
Screen

RANI: I didn't go to the trouble of bringing you here just to discuss the ethics of my work.

157) 2A
MCU DOC
158) 3D
2sh fav RANI

THE DOCTOR: Ethics! Don't be such a hypocrite! Your past is littered with the mutilated results of your unethical experiments!

/2 to pos.D/

RANI: I had all I could take of that can't in our University days!

(FROM A CUPBOARD,
SHE TAKES A
SYRINGE)

Am I expected to abandon my research because of the side effects on inferior species?

(SHE SQUINTS
AT THE NEEDLE
POINT OF THE
SYRINGE, CHECKING
THAT IS IT
FUNCTIONING)

159) 1C Are you prepared to abandon walking
in case you squash an insect underfoot?

MS DOC -
pan L with him
making 3sh with
SARN/BEYUS

(SYRINGE AT THE
READY, SHE
CLOSES IN ON HIM)

THE DOCTOR: Stay away! Whatever you've brought me here for I'm having no part of!

(2D next)

- 17 -

- 18 -

EP. ONE

(ON 1C)

(KEEPING THE RANI
AT BAY, THE DOCTOR
FLOUNDERS TO THE
ARCADE DOOR AND
FLINGS IT WIDE -
TO BE CONFRONTED
BY SARN AND
BEYUS.

RECOILING, HE
FALLS TO THE
FLOOR.

Let RANI in
making 4sh

SARN HURRIES TO
HELP HIM)

RANI: Leave him there!

SARN: He may be hurt.

BEYUS: Sarn! Don't interfere!

(IGNORING THEM,
SARN CONTINUES
TO ASSIST THE
DOCTOR TO HIS
FEET.

OFF-BALANCE,
HE STAGGERS
TOWARDS THE
CRYSTAL TANK)

RANI: (TO SARN) I'll deal
with you later.

Let SARN go

(SAVAGELY THE
RANI THRUSTS
SARN ASIDE,
SENDING HER SPINNING
ACROSS THE LAB.

SYRINGE AT THE
READY, THE RANI
ADVANCES ON THE
DOCTOR)

RANI: That's the last time she'll
interfere! ...

EP. ONE

- 19 -

(ON 1C)

Develop -
holding 3shTHE DOCTOR: Stay away or I'll smash
this!RANI: Urak!(HE RAPS THE
CRYSTAL TANK
WITH HIS UMBRELLA)DOCTOR:

I'll smash it to pieces!

(IN BACKGROUND,
SARN SLIPS OUT
OF THE ENTRANCE)

160) 2D RANI: Urak! Get in here!
MCU DOC (seeing Urak)
PAUSE : (ANOTHER ANGLE
COMING FROM
THE ARCADE AN
OILY, HAIR-SHEATHED
LIMB JUTS INTO
FRAME AND CASTS
AN ELECTRONIC
WISPY NET OVER
THE DOCTOR,
SHROUDING HIM
IN GLITTERING
SPARKS)

161) 4A (HAND/HELD)
Tight on URAK'S
FEET
PAUSE :
162) 4A (HAND/HELD)
Quad View
+ zoom into CU DOC
PAUSE :
163) 2D (THE UNSEEN URAK IS
Close on GUN + FAP
it fires
PAUSE : A TETRAP: A CREATURE
WITH AN EYE AT THE FRONT,
BACK, AND EACH SIDE OF
ITS SKULL.

164) 2D THE SCREEN IS DIVIDED INTO
NET falls + FAP FOUR ELLIPTICAL SECTIONS
PROVIDING A 360° ASPECT.
THREE OF THE ASPECTS GO
BLACK AND THE SECTION
FEATURING THE RANI ZOOMS
INTO FULL SCREEN. (WHAT
HAS HAPPENED IN EFFECT
IS THE FOUR-EYED TETRAP
(URAK) HAS LOWERED THE LIDS
OF THE OTHER THREE EYES)

165) 1C
MCU RANI - let
her leave shot L-R
C/Ins
154) 4D (HAND/HELD) ---
--- SCREEN over Doc's ---
167) 4D
Close on SCREEN
for 1/Sc.6 pg.21

1/OB3:Ext.Path/Model
Sarn fleeing
Model Shot

EP.ONE
1/5: Int.Lab
 Urak netting Dr in lab

O.B. 3 '(A)Ext. LAB. COMPLEX. Lakertya. Day.

1) Cam. 1 on MODEL
 Cam. 2 on Lab'Ent
 with fg Rocks

See SARN running
 out R-L
 (TINY FIGURE)

She looks behind
 her

With fleeting looks
 to check whether she
 is being followed,
 SARN runs away.

O.B. 3B

2) MCU SARN -
TRACK with her
 She looks back
 to see if she's
 being followed
 She stumbles +
 carries on
 Let her go L -
 pan her L

1/OB3C: Ext.
 Urak watching Sarn
 behind rock (EYE only):
 he lifts bracelet intc

- 20 - X

EP.ONE

1/OB3B:
Sarn on the run
leaving lab complex

O.B. 3

Ext. Path. Woods. Lakertya. Day.

1) _____
MS ROCK
an evil EYE (URAK)
appears -
following Sarn's
escape
The Bracelet appears
on his Arm

1/6:Int.Lab
Beep-beep - yes, Urak

- 20 X

1/OB3: Ext.Path
Sarn fleeing from Urak
Urak lifts his wrist

7D

6. INT. LABORATORY. DAY.

166) 2A 2A

MS DOC - (STUNNED, THE
as Rani's BRACELET DOCTOR AGAIN
comes in - tilt up LIES DOWN)
to RANI

RANI: Yes Urak. What's happening?

URAK: (VOICE) The female Sarn ...
has escaped ... Mistress Rani ...

Pan R with RANI

RANI: She won't get far!

/SWITCH on SCREEN/

4D (SHOT 167)
CLOSE on SCREEN
ALREADY RECORDED
on previous page
(19)

1/OB4:Ext.Path

End of Zoom Shot
Sarn running

RECORDING BREAK

EP.ONE1/6:Int.Lab

Rani -'she won't get far'

O.B. 4a) Ext. Path. Woods. Lakertya. Day.

1)

TIGHT on SARN
running (long lens)
Let her go L-R
TIGHT past cam R

Lack of stamina
is slowing SARN
but her distress
has not abated:
She feels exposed
on the path.

b) Ext. Path. Woods. Day.

2)

WIDE 2sh IKONA with
MEL on his Shoulder
Pan THEM R-L

IKONA, still humping
MEL, is unaware that
he is heading towards
SARN.

3)

H/Held TIGHT on
MEL - she regains
consciousness +
starts to struggle

Alarmed by the siren's
wail, he fails to
detect that MEL is
regaining her senses.

4)

Resume 2sh - the
struggle

Her sudden resistance
throws him off-balance.

IKONA slips +
MEL runs off L

Kicking and pummelling,
she escapes.

Hold on IKONA who
stands + rushes
after her
rubbing his Ankle

(c) Ext. Path. Woods. Day

Let him go L

The sight of MEL
rounding the bend
ahead, sends SARN
scampering from the
path into the woods.

5)

MS MEL - pan L
with her to see
SARN running in bg
twds her appearing
behind Rock
BOTH stop, looking
at one another

TIGHT SHOT ground.

6)

CU MEL

7)

CU SARN - she changes direction
+ runs off R to Bubble Arc

EP. ONE

- 23 -

8) MS SARN - pan her running L-R

9) TIGHT on FAP Trip-Wire
SARN'S FEET in L-R
SPARKS on Trip-Wire

10) LOCKED-OFF SHOT
a) SARN running in L-R (let her run thru')
b) EXPLOSION
c) SARN on Turntable Dust Explosion fg
/See Electronic Bubble appear (POST-PROD),
+ start to spin

11) MEL (reac)

12) CU SARN on Turntable spinning (shock horror!)

13) IKONA (reac)
moves oos L

14) (d)
LOCKED-OFF SHOT AGAIN
/Bubble on Post-Prod/
Pan with (invisible) Bubble to see it hit Rock
poss see IKONA watching it in bg

15) CU BASE PLATE hitting ROCK + Small Explosion as DETONATOR makes contact

16) Resume Bubble for BIG EXPLOSION

SARN'S SHIN hits a trip-wire, triggering a tremendous 'whoosh' -

A blur of flying leaves and twigs -

FULL SHOT.

When the dust settles, a huge, plastic, opaque 'bubble' has formed about SARN, imprisoning her.

Attached to it, like a tumour, is a bulging metal plate.

With increasing velocity, a jet of steam issues from the 'bubble's' underside.

For a brief moment, SARN crouches, gripped by fear.

Then the 'bubble' begins to spin - until, the interior blurred, it shoots forward towards the path.

CLOSE ON MEL aghast, watching the 'bubble' O.S. -

RESUME ON 'bubble' spinning across the path - crashing into a tree.

C.U. Metal plate at the moment of impact with the tree's trunk.

- 23 -

EP. ONE

- 23 -

CAM. 2G + PLAYBACK VT1/OB4(c)

cont

SARN BUBBLED

SARN'S SHIN hits a trip-wire, triggering a tremendous 'whoosh' -

A blur of flying leaves and twigs -

FULL SHOT.

125) 2G
MLS SARN
spinning on
Turntable

When the dust settles, a huge, plastic, opaque 'bubble' has formed about SARN, imprisoning her.

126) 2G
MLS SARN
spinning herself
on Floor

Attached to it, like a tumour, is a bulging metal plate.

127) 2G
MS SARN on
all fours

With increasing velocity, a jet of steam issues from the 'bubble's' underside.

For a brief moment, SARN crouches, gripped by fear.

Then the 'bubble' begins to spin - until, the interior blurred, it shoots forward towards the path.

CLOSE ON MEL aghast, watching the 'bubble' O.S. -

RESUME ON 'bubble' spinning across the path - crashing into a tree.

C.U. Metal plate at the moment of impact with the tree's trunk.

EP.ONECAM.2G + PLAYBACK VT

128) 2G
MLS MEL
 spinning on
 Turntable

RESUME ON 'bubble'.
 An incandescent,
 glowing heat spreads
 from the metal plate,
 whiting out the
 'bubble' and its
 captive.

129) 2G
MLS MEL
 spinning
 on Floor

CLOSE ON MEL, horrified,
 she averts her gaze
 as the white heat of
 the explosion illuminates
 her.

130) 2G
MS MEL on
all fours

IKONA comes alongside
 MEL, but he ignores
 her and continues
 past.

ANOTHER ANGLE.

An anguished IKONA
 comes falteringly
 to all that remains
 of his young compatriot -
 An ivory skeleton -

131) 2G
MCU MEL
 screaming
 as she spins

END O.B. 4

1/OB4:Ext.Path
Sarn into skeleton

7. INT. LABORATORY. DAY.

168) 2A 2A 3D : 4A

MS RANI -SCREEN fg

(ON THE MONITOR
SCREEN, A
DIMINISHING BLOB
GLOWS IN A
SECTION OF A
GRID.

CO-ORDINATE
NUMBERS ARE
ALSO ILLUSTRATED)

RANI switches
off Screen

RANI: See that the trap is reset.

169) 3D (looks up)

MS BEYUS

URAK: (VOICE) Certainly ... Your
powers are ... truly wonderous ...
Mistress Rani ... /

(THE VOICE IS
HIGH-PITCHED
SQUEAKY YET
MENACING, WITH
EXAGGERATED
EMPHASIS ON THE
HARD 'T', 'D'
AND 'S' CONSONANTS.

THE CADENCE, TOO,
HAS AN ODD
PECULIARITY: A
PAUSE AFTER EVERY
THREE OR FOUR
BEATS.

RANI switches
off Screen

THE RANI PICKS UP
THE SYRINGE AND
APPLIES IT TO THE
DOCTOR'S WRIST.

BEYUS WATCHES)

170) 2A
MS RANI

BEYUS: What happened?

(1A next)

- 25A -

(ON 2A)

Develop to 3sh

RANI: It need not concern you.
Roll up his sleeve.

170A) 1A
CU Injection

BEYUS: Why are you doing this?

RANI: Making certain he suffers
a healthy dose of amnesia when
he wakes.

BEYUS: Amnesia?

RANI: That's what I said.

PAUSE :

171) 4A
MCU DOC -

1/0B5: Ext. Path
Ikona catches Mel

RECORDING BREAK

EP.ONE
1/7:INT.Lab

Making sure he suffers a healthy dose of amnesia when he wakes + CU Doc

O.B. 5

Ext. Path. Woods. Day.

1)

Start on SKELETON -
 TILT up to 2sh
 IKONA fg looking at
 Skeleton
 See MEL approaching
 IKONA rounds on her

Bewildered, MEL
 draws closer
 to SARN'S remains,
 scuffing a stone.

IKONA rounds on
 her. She backs
 away, but, by
 circling IKONA
 ensures her sole
 line of retreat
 is the woods.

IKONA: (GOADING) Go on run!

He feints a lunge.

Run! The area is full of traps!

Another lunge.

As well you know!

MEL: Me? Why should I - This is insane!

IKONA: Don't play the innocent!
 Your friends set this trap

He closes on her.

She recoils,
 trips, rolls
 from the path
 into a ditch.

- 27 -

EP.ONE

(ON SHOT 1)

Recovering, MEL continues to dodge about.

MEL: it's all very well being upset, but -

IKONA: Upset! Yet another of your obscene murders takes place -

MEL: Stop accusing me! This had nothing to do with me!

2) IKONA: Lies!/ If I didn't need you as a hostage, you'd be dead!

3) MEL: A hostage? For what?

4) IKONA: To exchange for our leader. Your friends took him prisoner./

5) MEL: Why do you keep calling them friends of mine?

IKONA: You arrived from out of space -

He grabs her + starts to tie her up with Rope from round his Waist

He succeeds in catching MEL his arm almost throttling her.

- as they did. Now they can have you back! On my terms.
THEY leave shot R

END O.B. 5.

1/8:Int.Lab
Rani(Mel) in mirror

1/OB5:Ext.Path
Ikona catches Mel
takes off rope

/SET MIRROR in/
/VR Pyramid /

8. INT. LABORATORY. DAY.
4A 2A-B-C 1A 3A

(A RED-HAIRED
GIRL IN PANTS-SUIT
HAS HER BACK
TO THE DOCTOR
AS SHE EXAMINES
THE HOLE RIPPED
IN THE MACHINE
(TO ALL INTENTS,
THIS IS MEL)

/Q DOC/

HE STIRS. BLINKS.
PERPLEXED, HE
SCANS, WITHOUT
RECOGNITION,
THE LABORATORY.

FOR A MOMENT
THE DOCTOR CONCENTRATES,
WILLING HIMSELF
TO REMEMBER, FAILS)

1) 4A H/HELD /
MS DOC

2) 2A /4 clear fast/ THE DOCTOR: Where am I? Who are
you?
MS RANI as she
comes down
Develop to 2sh RANI: Mel. Melanie.

(SHE TURNS -
AND WE SEE IT
IS THE RANI
IN A RED, CURLY
WIG, DISGUISED
AS MEL)

Are you all right, Doctor?

THE DOCTOR: All right? Am I?
Of course. (SITTING UP)
Are you?

(3A next)

RANI: Me? Yes. Of course (BRIGHTLY)
Why not?

EP. ONE

- 29 -

(ON 2A)

THE DOCTOR: Indeed, why not? We both are.

(EXHIBITING BRAVADO,
HE GETS BOLDLY OFF
THE WORK BENCH.

HIS KNEES BUCKLE
AND HE STAGGERS.

THE RANI TRIES
TO HELP HIM,
BUT HIS WEIGHT
IS TOO MUCH
AND THEY FLOUNDER,
DRUNKENLY, EVERY
WHICHWAY.

THE RANI IS TORN
BETWEEN SUPPORTING
THE DOCTOR AND
SAVING HER PRECIOUS
EQUIPMENT AS HE
COLLIDES INTO IT)

Ooops! A bull in a barber's shop.

(THE RANI'S INNATE
PRIORITIES ASSERT
THEMSELVES.

SHE ABANDONS
THE DOCTOR AND
CONCENTRATES ON
PROTECTING HER
EQUIPMENT.
EVENTUALLY, LEGS
SAGGING, THE
DOCTOR CLUTCHES
A SHELF.

HIS ATTENTION
STRAYS TO A
FUTURISTIC MAGNET-
SHAPED COIL)

A navigational guidance system
distorter. This'd force any passing
space ship into landin' here.
Where are we by the way?

Hold 2sh
Develop with
action

(3A next)

- 29 -

EP.ONE

- 30 -

(ON 2A)

RANI: In your laboratory - on Lakertya - Doctor, are you sure you're well?

THE DOCTOR: Certainly. Certainly. Fit as a trombone.

RANI: Fiddle.

THE DOCTOR: Mmm?

RANI: (SNAPPING) Fit as a fiddle!

THE DOCTOR: Are you? Yes. Nerves I expect.

(TUCKING UP THE
OVER-LONG SLEEVE,
ABSENTLY HE RUBS
THE WRIST WHERE
SHE INJECTED
HIM WITH THE
AMNESIA DRUG)

Now, let's see ... what were we up to - er - Mel did you say your name was?

RANI: You don't remember me, do you?

(NO WAVERING FROM
HER ADOPTED ROLE,
BUT HER EYES
SEARCH KEENLY
FOR ANY SIGN
OF MEMORY REVIVAL)

Do you?

THE DOCTOR: Red hair ... I recall red hair - (HE RECOILS) what's that!

(3A next)

- 30 -

EP.ONE
(ON 2A)

(THE DOCTOR HAS
WANDERED IN
FRONT OF
A CHROME CUPBOARD
WITH A MIRROR
FINISH, AND
CAUGHT HIS AND
HER REFLECTION)

See Reflections in
Mirror Pyramid

RANI: Not what. Who. It's me.

THE DOCTOR: (HORRIFIED) Standing next
you I mean

RANI: That's you, Doctor.

THE DOCTOR: Me!

(HE PATS HIS
HEAD SEEKING
THE MISSING MOP
OF FAIR CURLS -
NATURALLY, SO DOES
HIS MIRROR IMAGE,
CONFIRMING THE
WORST)

No wonder, I've lost my memory!

RANI: (SHARPLY)

(REALISING THE
MEL CHARACTERISATION
IS SLIPPING, SHE
SMILES SWEETLY)

Track R to incl
fg Pyramid
holding 2sh (pos.B)

I mean, you're supposed to be
conducting an experiment, not
frightening yourself to death.

(3A next)

THE DOCTOR: Experiment?

EP.ONE

(ON 2A)

RANI: (INDICATING THE MACHINE) It exploded and threw you to the floor Me, too. knocked us both cold. When I came round - (SHE SHRUGS) - you looked like this..

THE DOCTOR: The explosion must've caused me to regenerate.

(RANI UNABLE TO
RESIST TURNING
THE SCREW)

Tighten

RANI: You mean, this is what you're going to be like permanently?

Let DOC go
Hold on RANI

THE DOCTOR: (DESPERATELY) I want all mirrors removed from the Tardis henceforth!

RANI: (CONCERNED) so you remember the Tardis then ...?

3) 3A
MCU DOC

4) 2B
MCU RANI

5) 3A
MCU DOC

6) 2B
MCU RANI

Pan R with her to make 2sh
then track back with them both to Pyramid (pos.C)

Let RANI go R

THE DOCTOR: The Tardis? ... Yes. And you, Mel ... there's something out of sync. (SHAKING HIMSELF) I must be suffering from post regeneration amnesia.

RANI: Don't worry. It'll wear off. Meanwhile, why not repair the machine. You said it was important.

THE DOCTOR: Important, did I? Wonder what I was up to. (STUDYING HOLE) Seems pretty far gone. Need a genius to unravel it.

RANI: But you are a genius.

EP. ONE
(ON 2B)

7) 1A
MCU RANI

THE DOCTOR: Yes. Yes. I definitely remember that.

8) 3A
MCU DOC

RANI: You said It was your special subject when you were at University.

9) 1A
CU RANI

THE DOCTOR: University ... (PEERING AT HER) You remind me of someone I used to know /.../ when I was there.

10) 3A
CU DOC

11) 2C
2sh fav RANI

Develop as she pushes him twds Pyramid

See him take off
2nd Side

RANI: (HURRIEDLY) Doctor, this machine has to be repaired, And you're the only one with the knowledge to do it.

(THE DOCTOR,
POKING HEAD
INTO THE HOLE)

12) 3A
CU RANI

THE DOCTOR: Your confidence is very flattering, Mel.

RECORDING BREAK

1/OB 6: Bluff Cov

- 33 -

PYRAMID MACHINE (2)
EP. ONE

CAM. 4G

THE DOCTOR: Yes. Yes. I can definitely remember that.

RANI: Especially in thermodynamics.

THE DOCTOR: How did you know that, Mel?

RANI: You told me. It was your special subject when you were at University.

THE DOCTOR: University ... (PEERING AT HER) You remind me of someone I knew ... when I was there.

RANI: (HURRIEDLY) This machine. It has to be repaired, Doctor. And you're the only one with the knowledge to do it.

(THE DOCTOR,
POKING HEAD
INTO THE HOLE)

THE DOCTOR: Your confidence is very flattering, Mel.

113) 4G
MCU DOC
let him enter machine
+ start to fiddle

1/OB6:Ext.Woods
Shackled Mel convin
Ikona she's not an

1/8: Int.Lab
Rani (Mel)Dr -
 CU Dr in machine C/A 1st Studio

O.B. 6Ext. Woods. Lakertya. Day. (BLUFF COVE)

1)

TIGHTISH 2sh as
 MEL/IKONA appear
 over Ridge

HOLD 2sh as they
 scramble down

In a rough
 tug-of-war,
 MEL is being
 unceremoniously
 hauled along.

DEVELOP
 as directed

her wrists, is
 also a halter
 about her throat.

10.13.13

Another jerk
 to maintain pace,
 produces an
 obdurate glower
 from MEL.

MEL: (YELLING) Will you listen!
 How many more times do I have to tell
 you I'm not your enemy!

- 35 -

EP. ONE
(On Shot 1)

MEL stumbles ...
almost falls

MEL: (cont) Look - can we start from scratch? My name's Mel and I come from earth. Your turn.

IKONA: This is no game.

MEL: (SIGHING) Alright. Let's try another tack. You claim I was alone when you found me.

IKONA: Don't go on about this Doctor again!

MEL: I have to!

IKONA: There was no-one else in the strange box. If he exists, he must have left you.

MEL: No
Doctor wouldn't do that.

The

IKONA: If he had any sense he would!

MEL: That's not even up for discussion!

IKONA: Good. I shall enjoy the silence!

Almost tripping,
MEL spots IKONA
is about to tread
on a mine concealed
by leaves.

MEL: Watch out! (cont...)

2) Close on FAP Trip-Wire
IKONA's FOOT breaks
Wire - SPARK Charges
see IKONA's FOOT
lurch out of shot

- 35 -

3)

2sh a/b - see MEL give hefty tug + pull IKONA back

BOTH fall over
fg EXPLOSION in front of Lens

Too late!
IKONA'S foot makes contact with the mine.

Simultaneously,
MEL gives a tremendous yank on the halter.

4)

From other side
Explosion
(Mel/Ikona's side)

LOCKED-OFF SHOT

Massive EXPLOSION

As it clears see
Bubble form

POST-PROD

+ empty Bubble begin to spin

A banshee screech rents the air as another bubble is sprung.

Although finishing in a tangled heap, MEL and IKONA are unscathed.

5)

Close 2sh MEL/IKONA watching aghast on the ground

MEL: (cont) Now will you accept I'm not your enemy?

6)

Resume LOCKED-OFF Sh + pan with invisible Bubble as it goes twds Rock

Big EXPLOSION on Rock

Assisting her, IKONA edges them away from the trap.

IKONA: We must hurry. The Tetraps will come to investigate.

MEL: Who?

His trembling fingers fumble at the rope binding MEL'S wrists.

MEL: What made you think I was in league with them?

C/In

CUT-IN DETONATOR making contact wth Rock from another Bubble Sequence.

7)

RESUME CLOSE 2sh MEL/IKONA as they pick themselves up + he releases her from Bonds

IKONA: You're not Lakertyan. You don't belong on this planet.

MEL: (SURPRISED) Then they are human Like me?

EP. ONE

- 37 -

(ON SHOT 7)

Let THEM go

IKONA: Not like you. (SINCERELY)
Although they're almost as hideous.

8)

CLOSE on ROCK -
EYE appears +
SCRAWNY ARM

Despite her
situation, MEL
is affronted.
She follows
him over a
high ridge.

9)

HIGH-Sh over
URAK's SHOULDER -
see TWO FIGURES
going R-L

ANOTHER ANGLE

Several hundred
metres from
the ridge, a
TETRAP claw
eases aside
a branch ...
(to suggest
Urak has spotted
MEL and IKONA)

END O.B. 6

1/9: Int.Lab
CU Sparks : Doc mendin
machine 1st Studio C/A

1/OB6:Ext.Woods
 Shackled Mel convinces
 Ikona she's not an enemy

/BEADS OF SWEAT/9. INT. LABORATORY. DAY.

114) 4G 4G

MCU DOC + SPARKS (A DISCHARGE
 (see SWEAT on Brow) OF SPARKS SHOWERS
 Let him go R FROM THE HOLE
 IN THE MACHINE.

LOCKED-OFF IN ILL-HUMOUR,
 for SPARKS THE RANI SURVEYS
 to be added Post-Prod. THE CHAOS IN
 FLEX AND CABLE
 CRISS-CROSS
 THE FLOOR.
 CRUDELY JOINED
 TUBING STRETCHES
 FROM THE WORKBENCH
 TO A FUTURISTIC
 MAKESHIFT ACETYLENE
 TORCH WHICH THE
 DOCTOR IS USING
 FOR SOLDERING.

HE PAUSES, LIFTS
 HIS PERSPIRING
 FACE)

THE DOCTOR: Come on! Come on!

RANI: Come where?

THE DOCTOR: Why I chose you as an
 assistant, I'll never know! Perhaps
 I will when I've regained my memory.

RANI: What is it you want?

115) 4G

MS DOC - see him enter R-L
 collect Spoons
 Tighten on him as he picks
 up Spoons
 See him get idea + exit R

THE DOCTOR: Look at me! Can't you
 see? Mop my brow! (cont...)

1/OB6:Ext.Bluff Cove (H/Sh)

Shackled Mel convinces
Ikona she's not an enemy

/SIDE OF PYRAMID OFF/

/BEADS OF SWEAT/

9. INT. LABORATORY. DAY.

13) <u>5A</u> VS FX SPARKS against BLACK	<u>5A 4A 2C</u> (A DISCHARGE OF SPARKS SHOWERS FROM THE HOLE IN THE MACHINE.)
14) <u>4A</u> CU Inside Machine <u>/Q FX SPARKS/</u>	 IN ILL-HUMOUR, THE RANI SURVEYS THE CHAOS IN THE LAB. FLEX AND CABLE CRISS-CROSS THE FLOOR. CRUDELY JOINED TUBING STRETCHES FROM THE WORKBENCH TO A FUTURISTIC MAKESHIFT ACETYLENE TORCH WHICH THE DOCTOR IS USING FOR SOLDERING. HE PAUSES, LIFTS HIS PERSPIRING FACE)
15) <u>2C</u> 2sh fav DOC	 <u>THE DOCTOR:</u> Come on! Come on! <u>RANI:</u> Come where? <u>THE DOCTOR:</u> Why I chose you as an assistant, I'll never know! Perhaps I will when I've regained my memory. <u>RANI:</u> What is it you want?
16) <u>4A</u> CU RANI	 <u>THE DOCTOR:</u> Look at me! Can't you see? Mop my brow! (cont...)
17) <u>2C</u> 2sh fav DOC a/b (4A next)	

EP.ONE

(ON 2C)

(WITH BAD GRACE,
THE RANI PRODUCES
A HANDKERCHIEF
AND DABS THE
DOCTORS BROW.

18) 4A
Tight on DOC + SPOONS

AS SHE MOVES AWAY,
THE DOCTOR TUGS
AT THE TUBING.
IT ~~SNAKES~~ ABOUT
HER FOOT)

19) 2C
2sh a/b

THE DOCTOR: (cont) What did you do
that for?

(RECOVERING,
SHE DUMPS THE
OFFENSIVE
HANDKERCHIEF IN
A WASTBIN BENEATH
A RACK OF VIALS)

RANI: It was your fault!

THE DOCTOR: Bad workmen always blame
their fools.

RANI: Tools! Blame his tools!

THE DOCTOR: Do I detect a hint of
bad temper Mel? Why are you getting
so uppity?

(ANOTHER ERUPTION
OF SPARKS)

could it be that you think
yourself superior to me?

RANI: How could I possibly think
that, Doctor?

(4A next)

- 40 -

EP. ONE
(ON 2C)

Pan L with him
losing RANI + widen

THE DOCTOR: Quite. Although I feel far from superior at the moment. This is all a mystery to me.

RANI: Surely there's a catalyst.

THE DOCTOR: Yes. Yes. Must you state the obvious? I'm well aware that its function is to fuse the impulses -

(INDICATING CONDUIT)

- with this goo. But what's it for!

(HE DIPS HIS
FINGER INTO THE
TANK)

20) 4A
MCU RANI I'm beginning to think this set-up
has nothing to do with me,

RANI: (APPREHENSIVELY) Why's that?

21) 2C
MS DOC THE DOCTOR: Omnipotence, The mind responsible for this bag of tricks operates on a grandscale.

22) 4A
MCU RANI - / RANI: (INGRATIATINGLY) All the more reason why it should be you, Doctor.
pan L with RANI to 2sh

+ Develop back with them as she bundles DOC into machine

THE DOCTOR: Then ... why do I have such an overwhelming sense of foreboding ... ?

RECORDING BREAK

1/OB7: Behind Rock R-L
MEL - Hold on

- 41 -

EP. ONE

MODEL SHOT 2:

/THIS SCENE CUT/

EP.ONE

1/9:Int.Lab
Rani(Mel)/Doc

Dr looking at Spherical Chbr

O.B. 7

Ext. Woods. Day.

1)

MS IKONA appearing
 behind Rock
 going R-L
 Let him go +
 see MEL following
 She stops
 He comes back for
 her thus making 2Sh

Breathless, anxious,
 MEL and IKONA are
 scrunching through
 the undergrowth.
 Every gnarled tree,
 hillock and bush
 seem to harbour
 menace.

MEL: Hold on. I need a breather.

(THEY duck down
 + progress warily)

IKONA: We must keep moving.

MEL: What happened to the rest of
 your people? Won't they help?

IKONA: No. They've been completely
 subdued.

MEL: We could at least try ...

IKONA: The only one they listen to
 is Beyus, our leader.

MEL: Right, let's go to him.

IKONA: He's the hostage I wanted to
 exchange you for - Listen!

2)

/CUTAWAY/ -

ROCK falling down

3)

TIGHT 2sh -
 HOLD THEM as they
 come twds cam

On tenterhooks
 they listen -
 far off, but
 getting nearer,
 are faint sounds
 of pursuit.

MEL and IKONA flee.

- 43 -

EP.ONE

(ON Shot 3)

INTERCUT to suggest URAK is in pursuit.

MEL's actions are becoming ragged but IKONA, running with purpose, urges her on.

Abruptly they break from the cover of the trees onto a wide expanse of common land.

IKONA: Quickly!

MEL: We can't go that way. It's completely exposed.

Pan R with THEM as they run ax open Ground

IKONA: For once don't argue!

4)

CAMERA by DRAINPIPE
Pick THEM up + pan with THEM into Pipe

CRANE down to see THEM enter Pipe + thru' past cam

Brusquely, IKONA bundles her onto the common.

With every step MEL takes, she feels increasingly vulnerable.

At midpoint, IKONA drops into a shallow gully.

5)

Cam inside PIPE
Let THEM enter Sh + see IKONA fg with 'Fireworks'
He checks them + turns to MEL

Sceptically MEL follows suit and IKONA concertinas a canvas frame camouflaged with grass and leaves, stretching it over them.

This is evidently IKONA's prepared hideaway.

EP.ONE

IKONA: Hopefully they'll think we've doubled back to stay under cover.

MEL: Always providing they don't flush us out first.

6)

MCU IKONA smiles
+ checks his
Cache of Arms

1/11:Int.Lab
Doc by Spherical Chbr
Rani:'You kept the
combination no.a secre

1/OB7:

Ikona into gully followed
by Mel - his Hideaway
Ikona comes fg R

11. INT. LABORATORY. DAY.

23) 1A 2A 1A

MS DOC -
pan him L out of
machine to make
2sh with RANI

(IN HIGH DUDGEON
THE DOCTOR STRUTS
TO THE SPHERICAL
CHAMBER PANEL)

THE DOCTOR: Is this locked?

RANI: Yes. You kept the combination number
a secret.

THE DOCTOR: What's in there?

RANI: I've no idea.

Develop + tighten
as he comes back

THE DOCTOR: (IRRITABLY) Are you as
clueless as you appear, Mel?

Crane down with him
to see him sit -
losing RANI

RANI: Don't blame me, Doctor! I've
never been inside. You wouldn't let me.

THE DOCTOR: Wouldn't I?

RANI: You said the air wasn't sterile
enough for humans.

(DISENTANGLING
FROM THE CABLE,
HE SITS ON THE
EDGE OF THE
WORK BENCH)

(2A next)

EP.ONE

(ON 1A)

THE DOCTOR: That's it then. I'm doing nothing more until my memory returns. Nothing until I know what I'm about.

24) 2A

MCU RANI
as she comes fwd
develop to tight 2sh

RANI: Oh come on, now.

THE DOCTOR: I won't work in the dark like this. No! No! I'm finished.

RANI: You thrive on challenge.

THE DOCTOR: I'm adamant! This could be some diabolical scheme.

RANI: To do what?

(THE DOCTOR LOOKS
DOLEFULLY AT
THE MACHINE)

Tilt up with her
as she goes
leaving Doc
+ tighten as she
gets out her pills

THE DOCTOR: That's the question ...

RANI: Oh Doctor!

25) 1A
CU DOC
(looking out R)

(CUT to 5A)

1/12:Int.Arcade/Portal
Beyus to feed Tetraps

Q BEYUS

- 47A -

12. INT. ARCADE. DAY.

26) 5A 5A
MS BEYUS as he ents
R-L
See him pick up
Boat Hook + follow
him as he goes to
unlock grating (BEYUS ON HIS WAY
TO THE EYRIE)

RECORDING PAUSE

VHS 1/12A: H83053
(Start) 17.58.44
(End) 17.59.28

1/12A: Eyrie
Beyus to feed Tetraps

- 47A -

EP.ONE

1/12:Int.Arcade,
Beyus to feed Tetraps -opens trap

NB: DO NOT SEE TETRAPS
CLEARLY

<u>/Q BEYUS/</u>	<u>12 A. INT. EYRIE.</u>
24) 4A	4A 5A
HANGING TETRAP (Richard) fg	(ENTERING THE TENE BROUS EYRIE, BEYUS NERVOUSLY BRACES HIMSELF FOR WHAT IS OBVIOUSLY AN ORDEAL.
WSh seeing BEYUS enter R-L	
25) 5A	BARELY DISCERNIBLE IN THE GLOOM, ARE INDISTINCT BROWN SHAPES SOME TWO METRES LONG, HANGING FROM THE RAFTERS.
L/Angle MCU BEYUS - see him start to operate Chain	
26) 4A	IN THE STEAMY, FETID, FUG, AN OCCASIONAL RUSTLE ADDS TO THE MACABRE ATMOSPHERE.
On GUNGE - tilt down with it to see it flow into Trough	
27) 5A	AVERTING HIS EYES, BEYUS EMPTIES THE BUCKETS OF RED LIQUID INTO A TROUGH.
L/Angle a/b MCU BEYUS - let him go R	
28) 4A	THE RUSTLING BECOMES MORE AGITATED - AND BEYUS HURRIEDLY WITHDRAWS)
WSh with TETRAP fg becoming excited	
As BEYUS closes Grid see 2nd TETRAP x fg L-R	

RECORDING PAUSE

1/13:Int.Arcade
Beyus closes grid + hea
sigh of relief

- 49 -

1/12A: Eyrie
Beyus to feed Tetrapus
(VHS: H83053 - 17.59.28 end)

13. INT. ARCADE. DAY.

27) 5A 5A 4B
MS BEYUS

(BEYUS EXITS FROM EYRIE

HE SEES THE RANI GOING
TO LAB WITH TUMBLER)

/ Q RANI /

28) 4B
Deep 2sh
let RANI x fg L-R

(CUT to 1A)

/ RUN ON /

/NO SHOT 29/14. INT. LABORATORY. DAY.1A Shot 25/
CU DOC

2A 3B 1A-B

(SHIELDING A
TUMBLER OF
WATER, THE
RANI BREAKS
A CAPSULE
INTO IT.)30) 3B
MS RANI -pan R with her to
Console31) 1A
CU GLASSIN B.G., THE
DOCTOR IS STILL
OBDURATELY
SITTING ON THE
WORK BENCH.32) 3B
Resume MS RANI -
+ develop with her
to find DOC
(losing Rani but
seeing Glass)RANI, TURNING
TO THE DOCTOR:)RANI: You're just over excited. Here
Drink this.THE DOCTOR: (ACCEPTING TUMBLER)
What is it?RANI: Just water.THE DOCTOR: Hmm. You drink it.(ABOUT TO DRINK,
HE CHANGES HIS
MIND)33) 2A
2sh fav RANIDon't try to humour me! Leave
me alone!RANI: You can't loll around!
It's simply not like you!

(3B next)

- 51 -

EP.ONE

(ON 2A)

34) 3B
CU DOC

35) 2A
CU RANI

36) 3B
Tight 2sh fav DOC

THE DOCTOR: How d'you know what I'm like? I've regenerated. Look at me! / Look at me!

RANI: You've changed outwardly, but I'm sure you must still have the same - (ALMOST GAGGING) - sweet nature. /

THE DOCTOR: Perhaps this is my new persona. Sulky. Bad tempered. Think how I spoke to you earlier.

RANI: (GROWING DESPERATE) You didn't mean it. I was at fault.

37) 2A
MCU RANI

THE DOCTOR: Even so, that's probably how I am now. You don't understand regeneration, Mel. It's a lottery. And I've drawn the short plank. /

(HE FOLDS HIS ARMS COMPLACENTLY)

38) 3B
MCU DOC

39) 2A
2sh

Anyway. I need a radiation wave meter. And, brilliant as I am, even I can't improvise that! /

RANI: What about the Tardis? Won't there be a radiation wave meter there?

Develop as they cross to exit R

THE DOCTOR: The Tardis? D'you know where it is?

Let DOC go hold on RANI

RANI: Yes, of course.

THE DOCTOR: I fancy breath of fresh air. We'll

(1B next)

- 51 -

- 52 -

EP. ONE

(ON 2A)

(SPRINGING FROM
THE BENCH,
THE DOCTOR
STRIDES FROM
THE LABORATORY)

RANI: Wait - !

(BEFORE FOLLOWING,
SHE HASTILY
ACTIVATES THE
MONITOR.

THE SCREEN IS
QUARTERED,
SHOWING ASPECTS
OF WOODLAND
FRINGING THE
COMMON)

Urak!

40) 1B
MCU RANI

URAK: Yes, Mistress ...?

RANI: Remove the girl from the
Tardis immediately..

URAK: (VOICE) She is not ...
there, Mistress ...

41) 2A
Tight 2sh
seeing DOC in bg

RANI: Find her, you incompetent
fool! /

THE DOCTOR: (BELLOWING - OFF)

RANI: (AS MEL) Yes, Doctor!
Coming...!

Let them go R

RECORDING BREAK

1/OB8A:Ext.Common
Mel/Ikona in Hideaway
Urak jumps down
(JNT shot this) + POV

EP.ONE1/14:Int.Lab

Dr:Mel, are you coming?

Rani(Mel): Yes Doctor - coming

They go R-L

O.B. 8

1) CU MEL inside a) Ext. Common. Lakertya. Day.

Pipe

She looks to

IKONA

Urak's P.O.V.

PANNING the

common TIGHT

SHOT INT.

HIDEAWAY.

2) CU IKONA - tense

3)

MLS AREA incl

open space +

Drainpipe

Hunched over,
MEL and IKONA
maintain a
fraught silence.URAK jumps fm
above cam into fg

(c)

ROCKS are dislodged

His LEGS move

oos R

(b) Ext. Path. Lakertya. Day.

4)

TRACKING 2sh

DOC/RANI (Mel) R-L

Let RANI go +
pan L with DOC
to incl SkeletonTIGHT ON
SARN'S SKELETON.EASE BACK TO
SHOW THE DOCTOR
ambling along
the path,
expansively
filling his
lungs and
blithely
disregarding
the Rani's
impatience.He spots the
skeleton.

5)

C2sh fav RANI
develop as she comes
closer to DOC
DOC steps back
he on L/RANI R of frame

THE DOCTOR: Rather unusual species.
Can't say I recognise it. Human
with reptilian influence, wouldn't
you think, Mel? /

EP. ONE
 (ON Shot 5)

RANI: Lakertyan. A race so indolent they can't be bothered to bury their dead!

THE DOCTOR: Really? I suppose we've explored this planet. I wish I could remember.

RANI: There's not a lot to remember. The benevolent climate has induced lethargy. They've failed to realise their full potential.

6) MCU DOC

THE DOCTOR: Rather a harsh judgment, Mel.

7) CU RANI -
 let her go R

RANI: (SPITEFULLY) Not mine.
 Yours.

8) CU DOC -
 let him go R

THE DOCTOR: (MOVING ON) The more I know me, the less I like me

BEFORE (B)

c) Ext. Common. Lakertya. Day.

9) On ENTRANCE to Drain
 MEL's HEAD appears
 gingerly
 she turns to IKONA
 who is inside
 She starts to leave -
 IKONA emerges
 grabs hold of her
 to prevent her going-
 forms TIGHT 2sh

The flat common
 is deserted.

Gingerly, mole-
 like, MEL'S HEAD
 pokes out of the
 ground, squints
 around, and
 disappears.

TIGHT SHOT
 INT. HIDEAWAY.

MEL: No-one about. Come on!

IKONA: It's too soon.

- 55 - X

EP.ONE

1/OB8(c) Ext.Common
Common deserted - Mel's
head appears - tells
Ikona she'll look for Doc

d) Ext. Tardis location. Day.

1)

Let DOC enter
frame R-L
followed by RANI

(THE DOCTOR AND
THE RANI ENTERING
HIS TARDIS)

Pan them both into
Doctor's TARDIS

1/OB8(e):Ext.Common
Alright - she'll look
for Doc without Ikona -
she sprints twds trees

END. O.B. 8

- 55 - X

*
- 55 -

EP.ONE

(ON Shot 9)

MEL: Not for me. I'm going to find The Doctor.

IKONA: If he's been captured, he's as good as dead.

IKONA shakes
a negative.

I/0B8(d): Ext.Tardis Loc.
Doc/Rani entering his Tardi

1/0B8(d):Ext.Tardis Loc

e) Ext. Common. Day.

10)

TIGHT 2sh a/b

MEL: All right. I'll find him without you.

(WRIGGLES FROM THE GULLY)

MEL: One thing about the Doctor.
You can't miss him in that outfit.

Let her go R

+

hold on IKONA
who sighs -
then follows

Let him go

(SHE SPRINTS TOWARDS THE TREES)

END. O.B. 8

1/15:Int.Tardis Wardro
Clothes into skip

1/OB8e:Ext.Common
Mel/Ikona sprint fm Drainpipe

/Q DOC/

15. INT. TARDIS WARDROBE ROOM.

1) 1A

On BASKET -
see previous
Doc's Clothes
being thrown in

3A 2A 1A

(TIGHT ON THE SIXTH DOCTOR'S
CLOTHES IN A RUMPLED HEAP
ON THE FLOOR.

EASE BACK.

THE DOCTOR, RIGGED
IN HIS NEW OUTFIT (ALL
BUT JACKET AND HAT) IS
POSING BEFORE A MIRROR.
HE DONS AN ANKLE LENGTH,
FRENCH CUTAWAY TRENCHCOAT
CIRCA 1812, ARRANGES A
KISS CURL ON HIS FOREHEAD,
STRIKES A NAPOLEONIC STANCE
OF ONE HAND INSIDE HIS
JACKET)

THE DOCTOR: Wonder why he stood
like this?

Pan L with him
to Mirror +
see Rani's
Reflection -

making 2sh

RANI: (LONG SUFFERING) Who?

Pan R with DOC

THE DOCTOR: Napoleon Bonaparte.

(HE STRUTS ABOUT, STUDYING
HIS REFLECTION IN THE MIRROR)

THE DOCTOR: I think not. Lacks
my natural humility.

(DISCARDING THE TRENCH COAT,
HE PLONKS A LARGE BUSBY
ON HIS HEAD. IT COMES DOWN
TO BELOW HIS NOSE)

THE DOCTOR: (MUFFLED) No, doesn't
look right.

(HE DUMPS THE BUSBY AND
FERRETS AMONG THE RACK
OF GARMENTS)

make 2sh
with RANI

THE DOCTOR: (MUTTERING) Something
dignified. Time Lord-ish.

(1A next)

EP. ONE

(ON 2A)

(PUTTING ON A MORTAR
BOARD AND ACADEMIC
GOWN, HE PROMENADES
RATHER GRANDLY)

THE DOCTOR: A little portentous
perhaps, Mel.

Hold on RANI -
let him go L

(HE IS HOPING SHE'LL
CONTRADICT HIM)

RANI: Pretentious is the word!

PAUSE: for CHANGE

3) 1A (MLS DOC as he appears
(Tom Baker)) (CRESTFALLEN, HE REJECTS
THE GOWN IN FAVOUR OF THE
BAGGY BEIGE JACKET)
LOCK-OFF SHOT THE DOCTOR: Old hat?
as he disappears
PAUSE for CHANGE/

3A) 1A (a/b) (Pertwee) THE DOCTOR: Not frilled.
See DOC appear // //
4) 2A // Owzat? Would this bowl a maiden over?
MCU RANI (reac)
5) 1A (Davidson) //
MS DOC as he appears
6) 2A //
MCU RANI (reac)
7) 1A PAUSE // RANI: Yes, yes. Very elegant.
MS DOC as he appears
8) 2A // (TILTING THE HAT TO A
MCU RANI JAUNTY ANGLE.)
Pan L with her
to make 2sh
with DOC (mirror)
Develop + tighten
THE DOCTOR: Thank goodness in
this regeneration, I've regained
my impeccable sense of haute couture.

(3A next)

SCENE CONT. OVER

- 56 -

EP. ONE

(ON 2A)

...SCENE CONTINUED...

RANI: If you've finished preening yourself, can we get what we came for?

9) 3A
MCU RANI

9A) SUPER 2A
MCU MEL

(HE TURNS.)

FROWNS.

LOSE SUPER
(poss do at end of Sc)

SHE IS A VAGUE
FIGURE IN THE
SHADOWS.

10) 1A
2sh fav DOC -
see slap

HE PLUCKS AT HIS
WAISTCOAT IN A
MANIFESTATION OF
DISTRESS.

THE DOCTOR'S P.O.V.

SUPERIMPOSED ON
THE RANI IS THE IMAGE
OF MEL.

(3A next)

EP.ONE

(ON 1A)

THE IMAGE
FLUCTUATES, FADES,
RETURNS.

RESUME ON FULL
SCENE.

REALISING THE
DOCTOR'S MEMORY
IS TRYING TO STAGE
A RECOVERY, THE RANI
FETCHES HIM A
RESOUNDING SLAP)

11) 3A THE DOCTOR: What? ... What? ...
MCU RANI

12) 1A RANI: I'm sorry. (SHE ISN'T)
Tight 2sh fav DOC You seemed to be losing control.

(THE DOCTOR RUBS
HIS CHEEK)

THE DOCTOR: I must have been
hallucinating. I had an overwhelming
sense of evil. And there was a
word - Ra - Radi -
'N^o?

RANI: (OVER HIM) Doctor,
came here to get a radiation wave
meter! That's what we came here for.

13) 3A THE DOCTOR: Er - Yes ... Now -
MCU RANI let's see. Where d'you reckon
I'd keep it?

14) 1A RANI: Tool Room.
MCU DOC
Pan R with him to Rani
Let him go R
holding on RANI
Then let her go L

THE DOCTOR: Mmm ... Won't be a
jiffy. Absence makes the nose grow
longer.

(HE LEAVES)

RANI: Cretin!

REC'BREAK

/STRIKE SET/

1/OB9:Ext.Woods

Mel pauses:see claw
round tree

EP.ONE

1/15: Int.Tardis
 Rani/Dr - Doc's Wardrobe
 Cretin:

O.B.9Ext. Woods. Lakertya. Day.

- 1) CU MEL - let her enter frame R-L
She looks about her + exits L
Alone, MEL pauses at a fork in the path.
- 2) MLS MEL moving along Rocks R-L
A slight sound.
She looks in the direction of a tree - sees nothing untoward and turns away.
- 3) CLOSE on ROCK - a CLAW followed by an EYE of Urak appear
- a tawny, membraned claw creeps round the tree trunk -

END O.B.9

1/16: Int.Tardis/Control
Beep-beep 'Yes Urak'

For CSO SCREEN in TARDIS

- 4) (Urak's Quad POV) /4 Shots Hand-Held/
or
Urak stops so POVS stop moving /pyramid mirror shot/

on similar shot to one of above POVS
seeing MEL
Crash ZOOM into see MEL on the run R-L
/HOLD for long time to cover scene in Studio/

1/OB9:Ext.Woods
Mel pauses: see
claw round tree

/PRE-RECORD URAK'S V/O/

16. INT. TARDIS. CONTROL ROOM.

18)

2C

MS RANI entering
R-L

1C

Pan L with her to
Console

3C

2C

(A TINY SIGNAL
FLICKERS URGENTLY
ON THE RANI'S
COMPUTER BRACELET.

GLANCING FURTIVELY
AT THE CORRIDOR,
SHE HURRIES TO
THE CONSOLE.
READING FROM HER
BRACELET SHE TAPS
IN THE CO-ORDINATES.

A QUARTETTE OF
IMAGES COMES UP
ON THE SCREEN.

ONE CONTAINS
THE UNSUSPECTING
MEL)

/BEEP-BEEP/

RANI: Yes, Urak!

URAK: (VOICE) We have found ...
the lost girl ...

19)

3C

WSh incl SCREEN
RANI L of frame/
DOC enter to R
of frame

RANI: Focus in on her!

URAK: (VOICE) Certainly ...
Mistress Rani ...

THE DOCTOR: (VOICE) Rani!

(HE BUSTLES IN)

Rani, that's the name. The evil name.

(HE STARES AT
THE SCREEN WHICH
NOW ONLY SHOWS
THE PICTURE OF
MEL)

RANI: Is that her, Doctor?

(2C next)

EP. ONE

- 60 -

(ON 3C)

THE DOCTOR: (CONFUSED) Er - well
- it must be - yes!

RANI: And she's evil?

20) 2C
MCU RANI

THE DOCTOR: Completely.

(HIS FINGERS
PLUCK FRENETICALLY
AT HIS WAISTCOAT)

21) 1C
MCU DOC

RANI: Then she must be destroyed.

22) 2C
CU RANI /NB::POSSIBLY DO END OF SCENE/

THE DOCTOR: Destroyed? Well -
er - let's not be hasty!...

23) 3C
On SCREEN with
RANI/DOC fg

1/OB 10:Ext.Woods
Urak/Mel jumps + is
encased in bubble

RECORDING BREAK

C/AWAYS (if necessary)

Shots 20 - 21 - 22

EP.ONE

1/16: Int.Tardis
 CU Rani(Mel) into
 bracelet 'Destroy her'

O.B.10

Ext. Woods. Lakertya. Day.

1) Close on MEL as she enters shot R-L
 she stops - looks up + behind her A rustle of leaves causes MEL to glance up - a wispy net is floating towards her -

2) Close on Urak's FEET
 Pan down with them on to loose ground - as he jumps off Rock

ANOTHER ANGLE

Terrified, MEL dashes from the wood near a cliff top.

3) Scree - tilt down with Stones to find MEL -
 she starts running again - terrified

TIGHT SHOT trip-wire.
 MEL'S SHIN triggers the trap in a 'whoosh' of dust.

4) Tight on Trip-Wire/ FAP looking along Wire

FULL SHOT.
 A huge, opaque, plastic 'bubble' with a bulging metal detonator encapsulates MEL.

5) MS MEL as she runs to cam pan down to see her Legs break thru' Wire - SPARKS
 (she runs past cam)

Steam spurts from its underside as MEL frantically claws at the plastic - to no avail.

6) LOCKED-OFF SHOT
 (Reverse of above)

1) Explosion
 2) MEL on Turntable + Electronic Bubble + fg Explosion - she begins to turn

7) MCU IKONA -
he rushes in R-L
pauses, horrified

The bubble spins -
faster - faster -
until it abandons
terra firma and
shoots over the
edge of the cliff -

8) Resume LOCKED-OFF SHOT
Follow imaginary Bubble
over + above Cliff -
it bounces on top

See Physical Dust fall

9) On Horizon above Lake
imagine Bubble appearing

*See Explosion as it hits
face of Rock + tilt down
to see 2nd Explosion as
it hits Water

NB: Do this shot twice 1) Imagine Bubble going thru' Frame
 2) Tilt down with imaginary Bubble
 to see it hit Water + Physical White
 Water Explosion

NB: 2-CAMERA SET-UP on this 2nd Camera TIGHT
on Water

10) * CUT/IN to see DETONATOR
miss Rock

11) Also do imaginary Crash
ZOOM into CU MEL
(do MEL against CSO in
Studio)
/SOUND/ MEL screaming in
Fear

/See GEOFF's STORYBOARD/END O.B.10

SUPPOSE CAM Closing
FADE OUT Titles

CLOSING CREDITS

1) Theme Music composed by
RON GRAINER

Theme arrangement and
Incidental Music
KEFF McCULLOCH

Special Sound
DICK MILLS

2) Production Manager
TONY REDSTON

Production Associate
ANN FAGGETTER

Production Assistant
JOY SINCLAIR

Assistant Floor Managers
JOANNA NEWBERRY
CHRISTOPHER SANDEMAN

3) O.B. Lighting
IAN DOW

O.B. Sound
DOUG WHITTAKER

O.B. Cameramen
ALASTAIR MITCHELL
JOHN HAWES

4) Visual Effects Designer
COLIN MAPSON

Video Effects
DAVE CHAPMAN

Vision Mixer
SUE THORNE

5) Technical Co-Ordinator
RICHARD WILSON

Studio Camera Supervisor
ALEC WHEAL

Videotape Editor
HUGH PARSON

Closing Credits (cont)

6) Studio Lighting
HENRY BARBER

Studio Sound
BRIAN CLARK

7) Costume Designer
KEN TREW

Make-up Designer
LESLEY RAWSTORNE

8) Script Editor
ANDREW CARTMEL

Graphic Designer
OLIVER ELMES

9) Designer
GEOFF POWELL

10) Producer
JOHN NATHAN-TURNER

11) Director
ANDREW MORGAN

c BBC 1987